

SPECIAL SCHOOL NUMBER
BULLETIN OF THE
ART INSTITUTE
OF CHICAGO
FEBRUARY NINETEEN THIRTY-EIGHT



A YOUNG ARTIST AT WORK IN THE CHILDREN'S CLASSES ON SATURDAY.

VOLUME XXXII

NUMBER 2

THIS ISSUE CONSISTS OF TWO PARTS OF WHICH THIS IS PART I



THE SCHOOL GLEE CLUB PRESENTING A CHRISTMAS PROGRAM IN BLACKSTONE HALL.

THE SCHOOL OF THE ART INSTITUTE

SO MANY changes have taken place in the School of the Art Institute in recent years that this special number of the *Bulletin* is being issued in order that the members of the Art Institute may have information about the most important developments.

Our School, founded in 1879, is one of the largest in the world and is divided into four types of activity. The day school, meeting five days a week for all-day sessions, averages between six and seven hundred students. The evening school, for people who are otherwise employed, or who cannot take regular work, or who merely wish to pursue art as an avocation, meets one to three evenings a week according to the type of course selected and varies greatly in numbers, from five hundred to well over a thousand. The

Saturday school, meeting morning or afternoon, or both, has between five and seven hundred students. Here many classes are offered for children from eight years up through high school, and there are various classes for adults and specialized work for teachers. The summer school has a six weeks' session in Chicago and at the same time offers landscape painting classes, figure painting and lithography for nine weeks at Saugatuck, Michigan.

Naturally a large faculty is needed for such varied work, particularly as we require that all courses be taught by specialists in their field. The faculty list of the current school catalog contains just over one hundred names.

The School now consists of three major divisions: the School of Fine Arts, the

Published two issues bi-monthly: September-October, April-May, five issues monthly: November, December, January, February, March by The Art Institute of Chicago at 1009 Sloan Street, Crawfordsville, Indiana. Correspondence pertaining to subscriptions may be sent to 1009 Sloan Street, Crawfordsville, Indiana, or to the Chicago office at Adams Street and Michigan Avenue. Entered as second class matter January 17, 1918, at the Post Office at Crawfordsville, Indiana, under the Act of August 24, 1912. Acceptance for mailing at special rate of postage provided for in section 1103, Act of October 3, 1917, authorized on June 28, 1918. Subscription included in membership fee; otherwise \$1.00 per year. Volume XXXII. Number 2.

School of Industrial Art, and the School of Dramatic Art (The Goodman Theatre). These will be mentioned under separate headings.

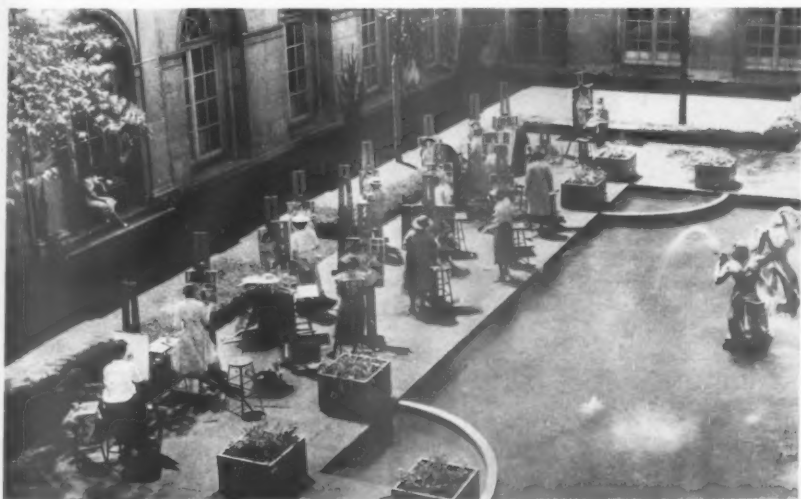
THE SCHOOL OF FINE ARTS

The School of Fine Arts is the original part of the school, and was indeed the beginning of the Art Institute itself. Our members are somewhat familiar with its activities although they do not realize how many acres of space it occupies, and just how we try to educate the rising generation of artists. That the standards are high is proved by the number of artists, former students, who have achieved national reputation. Space forbids the mention of more than a few. Painters: Karl Anderson, Thomas Benton, Aaron Bohrod, Francis Chapin, Arthur Covey, John Steuart Curry, Arthur B. Davies, Frederick C. Frieske, Edmund Giesbert, Xavier Gonzalez, Victor Higgins, John C. Johansen, M. Jean McLane, Georgia O'Keeffe, Louis Ritman, Hubert Ropp, Theodore Roszak, Gardner Symons, Walter Ufer, Laura Van Pappendam, Vaclav Vytlacil, Charles A. Wilimovsky, Grant Wood; illustrators and

print makers: Gustave Baumann, Dean Cornwell, Jules Guerin, Troy Kinney, the Leyendecker Brothers, Neysa McMein, John Scott Williams; sculptors: George Grey Barnard, Hermon MacNeil, Albin Polasek, Janet Scudder and Emil Zettler.

When a student enters the School he is assigned to the Introductory Courses which are conducted by the School of Fine Arts even though he may wish to become an Industrial Designer. This is a most important point. Art cannot be separated into various water-tight compartments, for no matter how one may specialize, certain fundamental art processes are essential to all. These fundamentals have been so adjusted and integrated that we believe our first year is the best that can be found anywhere, at home or abroad.

In earlier times one began his art school work by making meticulous drawings of plaster casts. Now he starts directly with the living human figure. Design is stressed from the beginning, because it is the structure of all art. It is no longer considered as mere ornament, or as enrichment of surfaces. Perspective, lettering, water color painting, modelling (for sculpture students)



A FIGURE PAINTING CLASS WORKING OUT OF DOORS IN MCKINLOCK COURT.

and an unusually thorough course in the History of Art give the student a well rounded preparation upon which intelligent specialization may begin. At the end of the first year he decides whether to remain in the School of Fine Arts or to enter the School of Industrial Art. If the former, many choices are open to him: sculpture; painting in oil and water color, portrait, figure, still life and landscape; fresco painting, mural decoration and illustration.

He may also select supplementary courses in the School of Industrial Art. We believe that it is harmful for a student to confine all his energies within a very narrow field. The painters, for instance, should know something of modelling, and the sculptors should do something in painting. This has excellent precedent in the practice of the great masters of the Renaissance.

One of the most recently introduced courses is photography, which has proved so popular that it is offered in the Day, the Evening, and the Saturday schools. The work is divided into classes for beginners and for advanced practitioners of the gentle art. There are several darkrooms with a variety of equipment.

There are several travelling fellowships available each year, for which a competition is held. At the present moment seven of our students are working and travelling abroad on such fellowships, five in Europe and two in Asia.

The selection of students who shall hold these fellowships is one of our most difficult tasks. It is somewhat equivalent to deciding which horse to back in a race. The problem regards the promise of future achievement as much as present accomplishment. It is therefore gratifying to find that the majority of our fellowship holders return to take an honorable place in the field of art, and justify our confidence in them.

THE SATURDAY SCHOOL

The Saturday School has two distinct divisions, one for adults and the other for children of all ages. Adults may take life

drawing, still life, figure painting and design. The ceramics course is particularly popular. Here one may execute pottery of original design, glaze, and fire it in our own kilns.

The children's classes are very highly organized because of the great differences in age. Some of the high-school students can do work comparable to adult standards, while the very youngest pupils are more interested in the sheer joy of spreading paint or making clay figures. Great care is taken that the work should supplement, and not duplicate, the public school courses, and every effort is made to give the children a truly educational, as well as highly enjoyable experience.

THE SCHOOL OF INDUSTRIAL ART

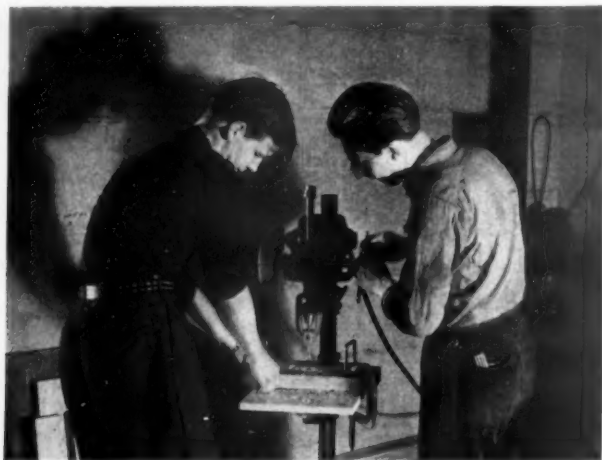
The School of Industrial Art depends greatly upon the School of Fine Arts and could not be conducted without it, for all forms of art activity are more or less inseparable. This may be seen from a glance at some of the school's recent products which include the following: three large mural paintings in the Hall of Science, at The Century of Progress Exposition; a mural over a hundred feet long in The Fair Store, Oak Park, and several in the Chicago building of The Fair Store; a silver trophy for the Chicago Yacht Club; numerous wallpapers, linoleums, posters, and magazine covers; sculpture in wood, stone and terra cotta that has been shown in current exhibitions; ceramic products burned in our own kilns (or, in the case of extra large pieces, by the Northwestern Terra Cotta Company); textiles woven on our own looms; a bottling machine for a dairy machinery company. It might seem that a bottling machine is a far cry from art, but this is a normal problem for the School of Industrial Art. Designers know that America is a country which must be served largely by machine-made products turned out in vast quantities at reasonable prices, and that it is of the utmost importance that these products be handsome in appearance as well as adequate for their purpose. Thus it is necessary for our students to know how



STUDENTS WORKING ON CARTOONS (FULL-SIZED DRAWINGS) FOR FRESCO PAINTING ON WET PLASTER.



ONE OF THE ADVANCED PAINTING STUDIOS.



STUDENTS OPERATING A DRILL PRESS IN THE SCHOOL MECHANICAL LABORATORY.

an object should be made as well as how it should look. This requires some engineering knowledge and a considerable degree of craftsmanship. Consequently it is necessary to have machinery for wood and metal working. These machines are in charge of experts who are either members of the staff or are brought in periodically from industrial plants. Regular members of the staff include a master printer and a skilled architectural plaster worker. Some of the machinery used in the ceramics department was built in the School, and by the students.

The School of Industrial Art was the only department of the School to keep an undiminished enrollment during the depression. This undoubtedly means that the public thinks it is the most practical, or necessary, of the School's activities, and believes that a graduate of the School of Industrial Art can more readily find an outlet for his activities upon graduation. Indeed many of our students from the beginning of their third year support themselves in whole or in part by designing. This is particularly true of the Department of Typographic Art where students learn printing design, layout, and commercial illustration.

A course which has proved of great value to the industrial art students is on Merchandising. This is considered as a means of acquainting students with ways of anticipating changes in styles, and developing methods of sales promotion. It is mainly concerned with the relations of producer to consumer, and is conducted by an instructor of long experience as art director of a great merchandising house.

In the School of Industrial Design then, one may specialize in General Industrial Design, Ceramics, Dress Design, Fashion Illustration, Interior Architecture (Interior Decoration), Architectural Sculpture, or in Advertising and Printing Design. An advisory committee of outstanding members of Chicago's industrialists gives aid and counsel to the faculty.

THE SCHOOL OF DRAMATIC ART (THE GOODMAN THEATRE)

The Goodman Theatre became an integral part of the school three years ago, and the new arrangement has proved mutually advantageous. The public thinks that the primary purpose of the Goodman Theatre is to produce plays. Rather, the plays are produced as a means to an end, for the real

objective is the training of students in theatrical production. Most of us know how well the students act, but are not perhaps familiar with other phases of the work. How, for example, are the plays chosen? The selection of plays is primarily determined by their value in training actors, directors, and designers; but, on the other hand, a great deal of attention is given to the selection of a well balanced program as regards an intelligent and discriminating audience.

Of the fifty plays mentioned below, the majority were written originally in English, though the scope is international. There are seventeen American plays, including authors such as Elmer Rice, George Kelly, Rose Franken, Percy McKaye, Philip Barry; seventeen English plays by playwrights ranging from Shakespeare to Shaw, and sixteen productions from France, Spain, Italy, Norway, Hungary, Russia, and Denmark.

The commercial theatre restricts its productions almost entirely to the work of con-

temporary dramatists, but this is undesirable for a school of the drama, for it would give too narrow a range for the student's training. The Goodman Theatre goes as far back as the sixteenth century. Consequently, many of the greatest plays of all time, and the greatest playwrights of history have been seen and will continue to be seen on the Goodman stage. Thus, the audiences are given the opportunity to judge for themselves how the Pulitzer Prize winners compare with the giants of an earlier age. The list of the last six years' plays is very impressive.

1932-1933

"The Cassilis Engagement" by St. John Hankin; "The Pillars of Society" by Henrik Ibsen; "The Three Sisters" by Anton Chekhov; "Pygmalion" by George Bernard Shaw; "Leonardo da Vinci" by Maurice Gnesin and "Paris Bound" by Philip Barry.

1933-1934

"The Romantic Young Lady" by G.



A CORNER OF THE COSTUME DESIGN CLASS. STUDENTS CARRYING OUT THEIR OWN DESIGNS.



THE STAGE SETTING FOR SHAW'S "HEARTBREAK HOUSE." THIS WAS REPRODUCED IN *THEATRE ARTS MONTHLY*, JULY, 1937.

Martinez Sierra; "Macbeth" by William Shakespeare; "The Royal Family" by George Kaufman and Edna Ferber; "Anathema" by Leonid Andreyev; "Great Catherine" by George Bernard Shaw; "The Master Builder" by Henrik Ibsen and "The Farmer's Wife" by Eden Phillpotts.

1934-1935

"The Kingdom of God" by G. Martinez Sierra; "The Second Man" by S. N. Behrman; "For Services Rendered" by W. Somerset Maugham; "Twelfth Night" by William Shakespeare; "The First Mrs. Frazier" by St. John Ervine; "The Head of the Family" by Katherine Clugston; "The Living Corpse" by Leo Tolstoy and "Let Us Be Gay" by Rachel Crothers.

1935-1936

"Mr. Pim Passes By" by A. A. Milne; "Another Language" by Rose Franken; "The Distaff Side" by John Van Druten; "Liliom" by Ferenc Molnar; "The Importance of Being Earnest" by Oscar Wilde; "The Father" by August Strindberg; "The Animal Kingdom" by Philip Barry and "The Chief Thing" by Nikolai Evreinov.

1936-1937

"The Late Christopher Bean" by Sidney Howard; "Heartbreak House" by George Bernard Shaw; "The Show-Off" by George Kelly; "The Lower Depths" by Maxim Gorky; "Cradle Song" by G. Martinez Sierra; "A Winter's Tale" by William Shakespeare; "Hotel Universe" by Philip Barry and "Dear Brutus" by J. M. Barrie.

THEATRE DESIGN

Again carrying forward its policy of widening the scope of theatre technique as rapidly as is compatible with sound growth, The Goodman Theatre now offers with pride a unit for the training of scene designers and technicians, under the direction of our newest professor who was for six years technician for the Theatre Guild.

The student is first grounded in the essentials of pure design given by the school of Fine Arts of the Art Institute, and in the mechanics of scene construction and lighting by apprenticeship on Goodman stage crews. Then he or she relates practice and theory to creative endeavor in a three-year scene-design course which we believe to be the most practical ever offered.

In addition to the creative work, the student is also given formal training in technical practice, in lighting, and in the historical backgrounds of theatre and art.

From the moment the training begins, the practical aspects of production are stressed. Cost, feasibility, suitability to length of run, and adaptability to future needs are criteria for all plans and sketches. Cost is stressed at all times, for we believe that a successful designer must be able to work on a definite budget. The model set, whose materials bear little if any relation to the real setting, is valued only as an aid in visualizing a difficult problem or as a device to stimulate three-dimensional thinking. The student's goal becomes therefore the sensitive mounting of a production instead of the building of an ingenious model. Constant emphasis is placed on the value of the sketch as being no greater than its theatric implications; it is considered as a symbol of feasible production, and not as an exhibition piece.

When the student shows an understanding of production problems, he is assigned

to a studio production which he may plan with its director. Within the limitation of the budget, he is allowed to design, paint, dress, and light the play according to his own conception. Distinctive work done on the studio shows leads to an assignment on a major production in the large theatre.

The designer's laboratory consists of the twenty-five productions done each season on The Goodman Theatre stages. The unique combination of an Art School of the highest standing and a thoroughly equipped and ably conducted School of Acting now invites the production student to study scene design in an active theatre which is operated by a professional and not an amateur staff.

THE CHILDREN'S THEATRE

For a number of years The Goodman Theatre has been producing children's plays on Saturday afternoons for thousands of delighted children. The staging is as elaborate and the acting as competent as in the members' series, and every attempt is made to give the children the best that



A CLASS IN MAKE-UP IN THE GOODMAN THEATRE.

can be found in the way of juvenile plays.

The problem of selection is not as simple as might be supposed. Such plays as "Jack and the Bean Stalk," "Hans Brinker and the Silver Skates," are perennial favorites, as they should be, and if we were to confine our offerings to plays with which the parents, as well as the children are familiar, we should always have large audiences, but a rather restricted offering. The children themselves, it seems, are very anxious to see plays of our own time and about "real people," and we believe that the desire is a healthy one.

Following "Peter, Peter, Pumpkin Eater," will come a play of this type, relating the true story of the captivity among the Indians of twelve year old Eleanor

Lytell, who was later Mrs. John Kinzie, the mother of the first white child born in Chicago. The play is authentic and offers something which belongs to the city we live in. We hope it will have a warm reception.

Many other such plays are being written especially for The Goodman Theatre and we are anxious for the parents to know more about them. Not all our Members realize that we have a series of previews of children's plays for parents and friends, which may be seen without any charge. Tickets may be had by telephoning the box office. We hope there will be a large demand for them.

IMPORTANT EDUCATIONAL DEVELOPMENTS

The Art Institute was one of the first schools to require serious work in the History of Art, and it has progressed much further along general educational lines.

There are several recent developments of great educational importance. First we may mention an arrangement with The University of Chicago whereby our students in any division of the school may take a definite part of their work in the Down Town College (almost directly across the street from the Institute) and receive on graduation the degree of Bachelor of Fine Arts. Secondly, under agreement with Armour Institute of Technology, two engineering courses are offered by members of their faculty which are required of all students in the departments of Architectural Sculpture, Interior Architecture, and Industrial Design. Lastly the school has been accredited by the North Central Association of Colleges and Secondary Schools as meeting educational requirements of a high order



A STUDENT PUTTING THE FINISHING TOUCHES ON A PIECE OF SCULPTURE BEFORE THE ANNUAL SCHOOL EXHIBITION.

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and is, we believe, the only independent art school to hold this distinction. This is of particular value to students who wish to become teachers, as graduates of accredited institutions are much more sought after, and have better positions offered them. In this connection we might mention that a placement bureau has been established in the school to serve students and recent graduates. It operates without cost to student and employer.

There is a school exhibition gallery off Blackstone Hall which is constantly open to the public, containing work of students and recent graduates. Much of this work is for sale at reasonable prices. In addition there is each year in the spring an annual exhibition lasting about six weeks which fills the East Wing Galleries. Those who desire more specific information may find it in the school catalogue and bulletins of the various departments which we are glad to send on request.

STUDENT PERSONNEL SERVICE

Our student personnel service was introduced at the suggestion of the North Central Association of Colleges and Secondary Schools, and we have had the benefit of the Association's advisory committee in instituting this new service. When students come to us they are convinced that they wish to be artists, but often have not the slightest idea what the desire involves. Many of them have never lived in a large city (only about one-third of our students are native to Chicago) and are confused by their new environment, and there are various problems of health, eyesight, living conditions, church affiliations and numerous other matters on which they are grateful for advice. The registrar of the school is also the personnel director

and he comes in contact with all new students, naturally seeing first those who have the most complicated problems. He is aided in his work by reports from instructors in all classes where the students are registered, and thus has a very accurate picture of each student as an individual and not as a submerged atom or a mere cog in an educational machine.

HOUSING

The majority of the students live in rooms which have been duly inspected and recommended as being desirable. Many live with relatives. Within the last few weeks a bequest has given us a large house to be used as a men's dormitory, and funds for its operation. Similar bequests or gifts would be most welcome.



IN THE CHILDREN'S MODELLING CLASS ON SATURDAY MORNING.

RECREATION

As this is a professional technical school, and a large proportion of its students are earning their way as they study, only a comparatively small number is able to avail itself of such recreational facilities as the school can offer. Among the school's extra-curricular activities are fencing classes for both men and women which have proved very popular for several years. They are under the charge of the associate dean.

This year an outdoor skating rink has been constructed in one of the school courts, but, of course, the success of its operation is dependent upon continued cold weather.

Horseshoe pitching and soft ball are favorite spring activities in the recess periods.

This year a Glee Club has been organized and an amazing amount of musical talent has come to light. The Glee Club made its first public appearance in a concert of Christmas carols at the end of the first term and gave a really fine performance. As a result the school has been presented with a Hammond electric organ and funds for a music library by Mrs. Charles H. Worcester. The Glee Club has already begun practice for a spring concert and is looking forward to offering programs at regular intervals. There are about fifty students in the chorus.



PRINTING AN EDITION OF ALPHABETS IN THE SCHOOL PRESS ROOM.

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PART TWO OF THE
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ART INSTITUTE
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"TIMOCLEIA AND THE THRACIAN COMMANDER," PAINTING BY TIEPOLO FOR THE
BARBARO PALACE, VENICE, LENT TO THE GREAT EXHIBITION OF GIAMBATTISTA AND
GIANDOMENICO TIEPOLO BY SAMUEL H. KRESS, NEW YORK.

VOLUME XXXII

NUMBER 2

Robert Bartholow Harshe (1879-1938)

While the February *Bulletin* was still in press, Robert Bartholow Harshe, since 1921 Director of the Art Institute of Chicago, died suddenly on the eleventh of January. Due to Mr. Harshe's vision and leadership Chicago's museum now ranks with the great art institutions of the world and no one connected with the arts in America will be more sincerely mourned. An extended account of his achievements will appear in an early issue of the *Bulletin*.

A GREAT EXHIBITION BY THE TWO TIEPOLOS

PAINTINGS, drawings and prints by Giambattista and Giandomenico Tiepolo will be shown in a remarkable loan exhibition opening in the East Wing Galleries on February 4. Not only have great collections of America and Europe lent works for the occasion but Chicago will see the first extensive showing of works by these two outstanding artists of eighteenth century Venice. Though a small exhibition was arranged in Venice in 1896—the two hundredth anniversary of Giambattista's birth—and a special group of Tiepolo material was shown in Würzburg the same year and important examples have been featured in recent Italian exhibits, no museum has yet arranged so comprehensive a collection of their art.

Undoubtedly Giambattista was the greatest fresco painter of the eighteenth century. To see him in full splendor one must visit Venice, Würzburg and Madrid. But in this exhibition brilliantly painted sketches for murals give more than a hint of his extraordinary ability to fill a wall or ceiling with a design of whirling figures carried out in touches of exquisite, atmospheric color. Studies for the famous Gesuati ceiling (Ryerson Collection, The Art Institute of Chicago) and for the Royal Palace in Madrid (Museum of Fine Arts, Boston, and The Metropolitan Museum of Art, New York) suggest this side of his art.

In the new movement in church decoration which swept Europe in the early eighteenth century, Tiepolo played a commanding role. The Springfield Museum of Fine Arts is lending a large "Madonna and

Child," probably painted between the years 1745-50; from Knoedler and Co., come two brilliant religious subjects, "Christ Fainting under the Cross," (a rehandling of the theme in the Church of Sant' Alvisé) and a "Crucifixion." Equally at ease in mythological composition and in themes from antique history, Tiepolo paints with great charm a "Venus and Vulcan" (Trustee of the John G. Johnson Collection, Philadelphia) and expresses the typical rococo sense of decoration in "Alexander and the Daughters of Darius" (Detroit Institute of Arts). Two great overdoors from the Barbaro Palace in Venice are lent by Samuel H. Kress, New York, and K. W. Bachstiz, The Hague.

Domenico Tiepolo, Giambattista's faithful son, will be represented not only by religious compositions in the vein of his father but as an original, creative artist in his own right. After Tiepolo's death in 1770, Domenico developed his personal style and became particularly famous for delightful pictures of "Punchinello" subjects. Three of these (two from the Duc de Trévise, Paris, one from P. Cailleux, Paris) are included.

Two rooms will be given to drawings by Giambattista and Domenico. The pen and wash drawings of the former, perfect in their placing of decorative motif and dazzling in technique, are among the most amazing drawings in the whole history of Italian art. Some thirty-five superb examples lent from the Pierpont Morgan Library, New York, The Metropolitan Museum of Art, Dan Fellows Platt of Englewood, New Jersey, Paul Sachs of Harvard, John Nicholas Brown of Providence, and a number of other collectors,

form a room which can be matched only with the gallery of Rembrandt drawings shown in 1935. Domenico will be seen to great advantage in a comparable series, including a group from a now famous album of "Punchinello," discovered about 1920.

Visitors to the exhibition are bound to come away with the feeling that Tiepolo is an amazing artist. No one since Rubens possessed such indomitable creative power.

In connection with the exhibition a number of special lectures have been arranged in Mr. Watson's series for Members. A listing of these may be found on pages 30 and 31.

A SURVEY OF SWEDISH ART

THE Swedish Tercentenary Art Exhibition was arranged by special invitation in connection with the celebration of the three hundredth anniversary of the founding of the "New Sweden" colony on the banks of the Delaware River in 1638.

DECORATIVE ARTS

The objects shown are from Sweden's national and private collections and cover a period of some eight thousand years, from the bone age to our present century—the most extensive exhibit of painting and decorative arts ever shown outside of Scandinavia. It seems almost incredible to be face to face with actual objects of the Viking period such as brooches, buckles, breastplates, shields, battle axes, swords and many other objects in flint, iron, copper, bronze and gold. Among the greatest treasures are a gold necklace of the seventh century; a drinking horn of wood with bronze mountings, the handle in the design of a griffin being bitten by an animal (thirteenth century); and two marvellous stone monuments of the eighth and eleventh centuries, one a so-called "picture stone," having carvings of a warrior, a ship at sea and runic signs surrounded by an interlacing border, the other a "Runic stone," with the central field of vigorous interlacing figures and runic inscription.



"THE MARCHIONESS DE NEUBOURG-CROMIÈRE."
PAINTING BY ALEXANDER ROSLIN, SWEDISH
(1718-1793). LENT BY THE NATIONAL
MUSEUM, STOCKHOLM.

The peasant or popular arts are a most direct evidence of the nation's artistic imagination, its need of beauty, and its skill in self-expression. Weaving and needlecraft, painted furniture, household implements



FRAGMENT OF AN EMBROIDERED BRIDAL PALL
FROM HÖG CHURCH, HÄLSINGLAND, SWEDEN.

and wall decorations are general classes, which exhibit much variation in design and shape and a surprising number of materials and techniques, and above all, most enticing colors and ingenious color combinations.

BESSIE BENNETT

THE PAINTINGS

A section of the Swedish exhibition is given to a survey of Swedish painting from 1650-1900. While it is probably true that in painting, Sweden never developed a tradition comparable with the tradition of her crafts, the two-hundred and fifty years represented here produced a number of artists who not only reflect the changing life of the nation but who painted upon occasion very well indeed. In the eighteenth century, when Sweden came under French influence and when the great royal collections of rococo art were being built up, Swedish painters like Alexander Roslin (d. 1793) and Per Hillestrom (d. 1816) emigrated to or studied in Paris. French influence persists down through the entire nineteenth century in one form or another. Romanticism, Realism, Impressionism succeeded each other in Sweden as in France but developed there with national subject matter and a feeling for clear drawing and color and a sense of space and air typically Swedish. Bruno Liljefors (b. 1860-) combined something of the strong realism of Courbet with the decorative values of Oriental art; his studies of birds and animals give him an international standing. Most dazzling and brilliant was Anders Zorn (d. 1920), equally famous as etcher and painter. A virtuoso with the brush, Zorn painted social portraits, nudes, and scenes of peasant life with a lively palette, a frank exuberance and the energy of a primitive soul.

EXHIBITION OF STEUBEN GLASS

FASHIONED by hand in the same manner as the great glass of history, a gallery of Steuben Glass to be exhibited during the month of February is made by the Steuben division of the Corning Glass Works in Corning, New York. It

reflects the skill of a small group of workmen who are keeping alive the tradition of hand workmanship in glass, maintaining an art almost extinct in this age of machinery.

These pieces, now shown for the first time in Chicago, have been designed either by the young American sculptor, Sidney Waugh, or by the Steuben Design Atelier under the direction of John M. Gates, architect. Mr. Waugh's pieces include his "Faun" in opaque crystal, the only example of his work in glass sculpture in the round in the United States today, and such engraved pieces as the "Zodiac" bowl, copies of which are owned by the Victoria & Albert Museum in London and the Metropolitan Museum of Art in New York; the "Gazelle" bowl and the "Pegasus" vase, both owned by the Metropolitan Museum and the Toledo Art Museum, and the recently completed "Mariners" bowl. With the exception of the "Faun," Mr. Waugh's pieces are all blown shapes engraved by the copper wheel process, and reflect the vigor and animation of his sculpture.

H. M.

Gallery G 5. February 3 to March 3.

GOODMAN THEATRE

THE fifth play of the year in the Art Institute Members' Series will be William Shakespeare's "King Lear."

It is at once a futile and hopeless business to write a brief paragraph about either the author or the play. It suffices to say that it is one of Shakespeare's greatest dramas, which is equivalent to saying that it is one of the greatest plays in the history of European dramatic literature, which stretches over two thousand five hundred years. The play will open on the evening of February 14 and will play through Wednesday night of the week following, February 23. There will be one matinee on Thursday, February 17th.

The current play in the Children's Theatre is one of the most delightful pieces ever produced. It is based on the American tale of "Peter, Peter, Pumpkin Eater," and will be followed by "The Indian Captive" by Charlotte B. Chorpennig.

SPRING PROGRAM OF LECTURES BY DUDLEY CRAFTS WATSON FREE TO MEMBERS OF THE ART INSTITUTE

(Unless otherwise stated, the programs are given by Dudley Crafts Watson.)

Change of address—Members are requested to send prompt notification of any change of address to the Membership Department.

A. A CLINIC OF GOOD TASTE

DUDLEY CRAFTS WATSON. MONDAYS, 2:00 P.M. Fullerton Hall.

- FEBRUARY 7—A Room by Mrs. Marguerite Hohenberg. (The first of a series of four lectures by *George Buehr*.) 14—A Room by Bradford Carpenter. 21—A French Room by Andrews Armstrong Associates. 28—An English Room by Watson and Boaler.
- MARCH 7—What Is Good Taste? *Shepard Vogelgesang*. 14—From Ugliness to Charm in a Modern Room. (Demonstration) *Jean Sterling Nelson*. 21—Spanish Taste in the Western World. 28—Ten Rules for Home Simplification.

B. EVENING SKETCH CLASS FOR NOVICES

MONDAYS, 6:00 TO 7:45 P.M. Fullerton Hall.

Mr. Watson and Mr. Buehr. This is a class for those who have never tried to draw and a practice hour for accomplished artists. Sketching materials at a nominal cost. January 3 through May 16.

C. GALLERY TALKS ON THE PERMANENT AND LOAN COLLECTIONS

TUESDAYS, 12:15 NOON. GEORGE BUEHR.

- FEBRUARY 1—Paintings of Winter. 8—Swedish Arts and Crafts (in connection with the Swedish Tercentenary Art Exhibition). *Dr. Sixten Strömbom, Curator of the National Museum, Stockholm and Commissioner to the Exhibition*. 15—The Swedish School of Painting (in connection with the Swedish Tercentenary Art Exhibition). *Dr. Sixten Strömbom*. 22—The Swedish Tercentenary Art Exhibition, I. *Dr. Gustaf Munthe, Director of the Röhnska Konstslojd Museum, Gothenburg, and Commissioner to the Exhibition*.
- MARCH 1—The Swedish Tercentenary Art Exhibition, II. *Dr. Gustaf Munthe*. 8—Italian Portraits. 15—Modern European Portraits. 22—Modern American Portraits. 29—Landscape Painters of Holland and England.

D. SKETCH CLASS FOR AMATEURS

FRIDAYS, 10:00 TO 12:00 NOON. Fullerton Hall.

Mr. Watson and Mr. Buehr. This class continues the work of the past years, but is also open to those who have never attempted self-expression through drawing. Criticisms are given weekly, and home work is assigned and credited. Sketching materials are supplied at a nominal cost. Each class is a complete lesson. January 7 through May 27.

E. THE ENJOYMENT OF ART

DUDLEY CRAFTS WATSON. FRIDAYS, 2:30 P.M. Fullerton Hall.

(These lectures are presented with stereopticon reproductions in correct color by Miss Marion Butterwick and electrically recorded correlative music.)

- FEBRUARY 4—Victorian Taste and Decoration. *Bernard Schilling*. 11—Abstraction in Painting. *George Buehr*. 18—The Formation of Tiepolo's Style. *Daniel Catton Rich*. 25—Giambattista Tiepolo, A Social Interpretation. *Daniel Catton Rich*.
- MARCH 4—Paris Types Interpreted by Daumier and Toulouse-Lautrec. *Anna Louise Wangeman*. 11—The Layman Analyzes Pictures. *Charles Fabens Kelley*. 18—Masterpieces—Past and Present. 25—Three Sculptors Everyone Should Know.

F. GALLERY TALKS ON THE CURRENT EXHIBITIONS AND PERMANENT COLLECTIONS

DUDLEY CRAFTS WATSON. FRIDAYS, 12:15 NOON. REPEATED AT 7:00 P.M.

- FEBRUARY 4—Toulouse-Lautrec. *Helen Parker*. 11—Paintings by Tiepolo. *George Buehr*. 18—Paintings by Remisoff. *George Buehr*. 25—Swedish Decorative Arts. *George Buehr*.
- MARCH 4—Degas and Monet. *Helen Mackenzie*. 11—Contemporary European Paintings. *George Buehr*. 18—The Forty-Second Annual Exhibition by Artists of Chicago and Vicinity. 25—The Prize Pictures by Chicago Artists.

FRIDAY AFTERNOON TEAS FOR MEMBERS

STARTING March 25, tea will be served in the Mather Tea Room, and will continue to be held the *last* Friday of each month—following the Fullerton Hall lecture. The charge is 25 cents per person. Members of the staff with the assistance of the members of the Chicago Junior League will receive informally and introduce artists and other persons of interest to the art world.

TRAVEL LECTURES—FRIDAY EVENINGS AT 8:00 REPEATED SUNDAYS AT 3:45 P. M.

DUDLEY CRAFTS WATSON.

- FEBRUARY 4 AND 6—Northern India. *Mrs. Carter H. Harrison*. 11 and 13—Off the Main Highways in France. *Helen Parker*. 18 and 20—Picture Towns of Europe. *Helen Parker*. 25—Eighteenth Century English and Colonial Interiors and Their Furniture. *Helen Parker*. 27—The Art and Life of Dalmatia. *Helen Parker*.
- MARCH 4 AND 6—The Lure of Salzburg. *Anna Louise Wangeman*. 11—Primitive Art Forms and Symbols. *George Buehr*. 13—The Story of the Statue of Liberty. *Knawles Robbins*. 18 and 20—The Rise and Fall of Spain. 25—Practical Lessons We Have Learned from Mrs. Thorne's Miniature Rooms. 27—Mountains and the Sea.

THE CHILDREN'S MUSEUM

1. FREE ILLUSTRATED TALKS FOR CHILDREN. Saturdays at 9:15. These talks which are planned for children of eight years and over are given from 9:15 to 9:50 in order to allow the children who attend to be in their classes in the school at 10:00. They are open to all children, *free*.
2. THE GALLERY TOURS FOR THE CHILDREN OF MEMBERS continue through February with the following subjects:
February 5—The Persian Gallery. 12—Metal Work in the Art Institute. 19—Glass. 26—English Pottery and Porcelain.
These tours are given from 12:30 to 1:00 P.M. every Saturday and are planned for children of eight years and over. Both series are given by Miss Helen Mackenzie, the Curator of the Children's Museum.

*CLASSES OF THE JAMES NELSON RAYMOND LECTURE FUND FOR CHILDREN OF MEMBERS AND OF PUBLIC SCHOOLS

SATURDAYS, 1:15 TO 2:05 P.M. MR. WATSON ASSISTED BY MR. BUEHR.

- FEBRUARY 19—Making an Abstract (Demonstration). 26—Abstract Paintings.
- MARCH 5—Design (Demonstration). 12—Printed Designs (Exhibition). 19—Simple Perspective (Demonstration). 26—Painters of Distant Scenes (Stereopticon).

* Two additional classes for scholarship students selected from public Grade and High Schools respectively, Saturdays, 10:30 A.M. and Mondays, 4:00 P.M. February 19 to May 21. February 21 to May 23.

SIX-WEEK SPECIAL SKETCH CLASS OF THE JAMES NELSON RAYMOND LECTURE FUND FOR CHILDREN OF MEMBERS AND OF PUBLIC SCHOOLS

SATURDAYS, 10:15 TO 11:45 A.M. MR. WATSON ASSISTED BY MR. BUEHR.

(Materials supplied at the door at costs).

January 8 through February 12. Members' Children given tickets for the course upon presentation of Membership card. A limited number of scholarships are awarded to honor students of the public High School and Grade School Class.

THE SCAMMON FUND LECTURES

Fullerton Hall, Tuesdays, at 2:30 P.M. For Members and Students.

FEBRUARY

1—Lecture: "Tiepolo and His School." Arthur Everett Austin, Jr., Director, The Wadsworth Atheneum, Hartford, Connecticut.

A discussion of Giambattista Tiepolo's contribution to eighteenth century French art as shown in his own work and in the work of his followers. The lecture will be of particular interest in connection with the great exhibition of the two Tiepolos which opens February 4.

8—Lecture: "A Hundred Years of American Landscape Painting." Lloyd Goodrich, author, critic for The Arts, and Research Curator, Whitney Museum of American Art, New York City.

The lecture will be a survey of landscape painting in this country from the beginning to the present day, including the anonymous primitives, the Hudson River School, the grandiose painters of the West, the beginnings of a more intimate style influenced by the French, the coming of Impressionism, the impact of modernism, and the latest developments.

10—THURSDAY PUBLIC LECTURE: "The Art of the Vikings." Dr. Sixten Strömbom, Royal Commissioner and Curator of the National Gallery of Stockholm.

This lecture will be especially interesting because of the important Swedish Exhibition now on view.

15—Lecture: "Pictures Are Like People." H. S. Ede, formerly Assistant at the Tate Gallery, Millbank.

An endeavor to penetrate to the inner living quality of art.

22—Washington's Birthday.

MARCH

1—Lecture: "Islam at Grips with China." Eustache de Lorey, Professor, École du Louvre, Paris; Lecturer on Fine Arts, New York University.

EXHIBITIONS

October 15-April 15—Architectural Models in Miniature by Mrs. James Ward Thorne. *Gallery 1.*

January 12-February 28—Victorian Centenary Exhibition under the auspices of The Antiquarian Society of the Art Institute of Chicago. *Galleries A4 and A5.*

January 15-March 1—Chinese Jades from the Mr. and Mrs. Edward Sonnenschein Collection. *Gallery M3.*

January 15-March 1—New Accessions in Japanese Prints from the Clarence Buckingham Collection. *Gallery H5.*

- February 1-May 15—Prints by Italian Masters of the Fifteenth and Sixteenth Centuries. The Leonora Hall Gurley Memorial Collection of Drawings. Old Master Prints from the Clarence Buckingham Collection. *Galleries 12, 16, 17.*
- February 1-April 17—Portraits of Artists in Prints. Engravings by The Little Masters from the Clarence Buckingham Collection. *Galleries 14 and 18A.*
- February 3-March 2—Exhibition of Steuben Glass. *Gallery G5.*
- February 4-March 6—Loan Exhibition of Paintings, Drawings and Prints by Giambattista and Giandomenico Tiepolo. *Galleries G52-G55. (The Prints will be shown in Gallery 13.)* Swedish Tercentenary Art Exhibition. *Galleries G56-G59.* Paintings by Nicolai Remisoff. *Gallery G60.*
- February 4-March 6—Enchings by Giambattista and Giandomenico Tiepolo. *Gallery 13.*

DEPARTMENT OF EDUCATION

MISS HELEN PARKER—HEAD OF THE DEPARTMENT

INFORMAL lectures, some given in the galleries, some illustrated with slides, will be given by Miss Parker, unless otherwise stated. The following schedule will be offered during February:

THE CURRENT EXHIBITIONS. Mondays at 11:00. February 7—Tiepolo Exhibition, I; 14—Tiepolo Exhibition, II; 21—Swedish Exhibition; 28—Exhibitions in the Print Galleries. Single lectures 45 cents. Course of 12 lectures, \$4.50.

HALF-HOUR JOURNEYS TO FOREIGN LANDS. Miss Barsaloux. Mondays 12:15 to 12:45. Noon hour talks on interesting places and people abroad. February 7—London, I; 14—London, II; 21—Kyoto, Japan; 28—Andalusian Spain. Single lectures 15 cents. Series of 10, \$1.00.

A SURVEY OF ART. Tuesdays 6:30 to 8:00. A course which traces the development of art in its historical sequence, presented with the object of enriching the understanding and enjoyment of art. During February the course will be given over to Gothic art. Single lectures 60 cents. Course of 12 lectures, \$6.00.

HALF-HOURS IN THE GALLERIES. Wednesdays 12:15 to 12:45. Talks on the Institute collections of paintings and decorative arts, offered at the noon hour for business people and anyone else interested. February 2—Spanish Painting of the Renaissance; 9—French Painting of the Seventeenth and Eighteenth Centuries; 16—American Colonial Painting; 23—Delacroix and Courbet. Single lectures 15 cents. Course of 10, \$1.00.

ADVENTURES IN THE ARTS—THIRD SERIES. Thursdays at 6:30. The Florence Dibell Bartlett Series of Lectures on the arts of old and modern times is offered as a source of enjoyment and greater understanding of art. Intended primarily for those employed during the day. February 3—Line in Art; 10—Sculptures in the Art Institute; 17—Design in Painting; 24—Great Styles of Interior Architecture as Illustrated by the Thorne Rooms. Free in Fullerton Hall.

A SURVEY OF ART. Fridays at 11:00. The same as the Tuesday evening course. Single lectures 45 cents. Course of 12, \$4.50.

OTHER EDUCATIONAL OPPORTUNITIES. Talks in the galleries for clubs and organizations on current exhibitions and the permanent collections may be arranged by special appointment. Museum visits for elementary, preparatory and college students who wish to see the collections either for the study of some particular field, or for a general survey, also by appointment. Private guide service for visitors. A nominal charge is made for these services. Detailed information upon request.

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